

[illegible]



[illegible]



This page of musical notation is for a piano piece, likely a study or a short composition. It consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamic markings like *p*, *f*, *pp*, and *sempre. p* are used throughout. Performance instructions such as *riten.*, *a tempo.*, *dolce.*, and *morendo.* are also present. The piece begins with a *2.* marking, indicating a second ending or a specific measure. The notation is written in a style typical of early 20th-century musical manuscripts, with some handwritten annotations and a slightly aged, yellowed paper.

2.

*p*

*f* *riten.* *a tempo.* *p* *dolce.*

*pp* *morendo.*

*sempre. p*

*perdendosi*

*pp*



# What Competent Critics Say of Kunkel's Royal Edition.

From

**DR. LOUIS MAAS,**

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Bülow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

**E. R. KROEGER.**

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

**THE EPSTEIN BROTHERS.**

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Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Literature and Critic,

**LOUIS C. ELSON,**

Boston, Oct. 4th, 1886.

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Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

**JULIE RIVE-KING.**

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

**CARLYLE PETERSILEA.**

Boston, Oct. 30, 1886.

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CARLYLE PETERSILEA.

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EMIL LIEBLING.

Chicago, Sept. 2, 1886.

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Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

**WILLIAM MASON.**

Messrs. Kunkel Bros.:

GENTLEMEN:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vitesse* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

**EUGENE THAYER.**

Messrs. Kunkel Bros.:

DEAR SIRS:—Allow me to acknowledge the receipt of your edition of Czerny's *Velocity Studies*, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

**KARL KLAUSER.**

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's *Studies of Velocity* (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Bülow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

**D. DE FOREST BRYANT.**

FORT SCOTT, KAN., March 27th, 1888.

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Very respectfully yours,

D. DE FOREST BRYANT.

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CLARENCE EDDY.

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